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"THE COMING OF THE WHITE MAN"

BY HERMON A. MACNEIL



LASSOING WILD HORSES. BY SOLON BORGLUM

SMALL BRONZES

BY HERMON A. MACNEIL

THE very recent vital and rapidly-growing interest the American public is taking in the small bronzes that are being produced in this country "for domestic use" in the home and garden is only another evidence of the general awakening towards things esthetic and is, perhaps, a proof and by-product, so to speak of it.

In all things that go to make up our existence here in America, where the word Art can be applied, great strides have taken place during the last few decades.

To refer to our National History for a moment, we find that during our four hundred years of existence we have passed through the periods of colonization, revolution, amalgamation as a nation, secession, and are well along in the period of materialization; therefore it is reasonable that we should now be getting a grip on beautification.

This latest phase of our life is working itself out in a large way through the great activity of the Civic Improvement idea in which cities and towns the coun-



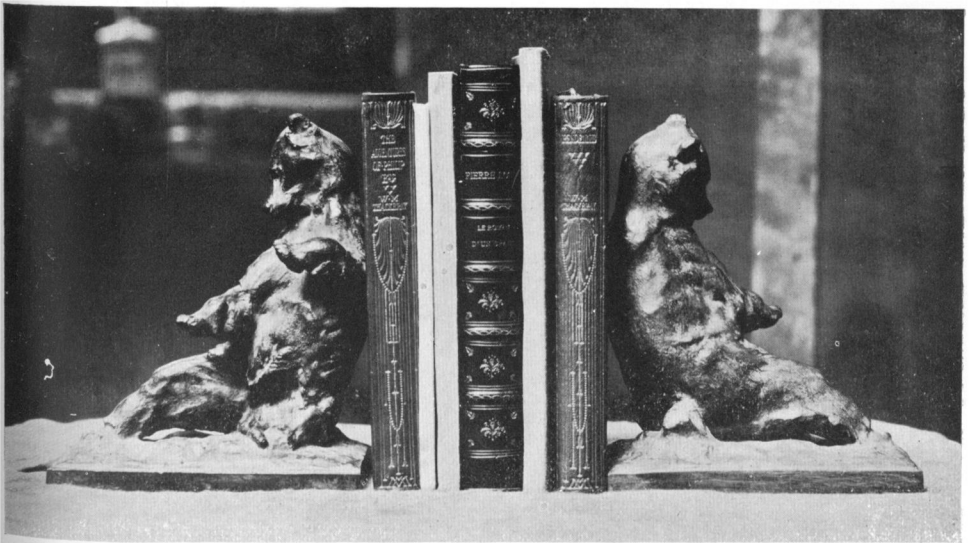
BRONZE TURKEY. BY ALBERT LAESSLE

try over are becoming interested. When we consider that Municipal Government and Art Societies, Art Commissions, Park Commissions, Boards of Trade, Chambers of Commerce and some fifteen

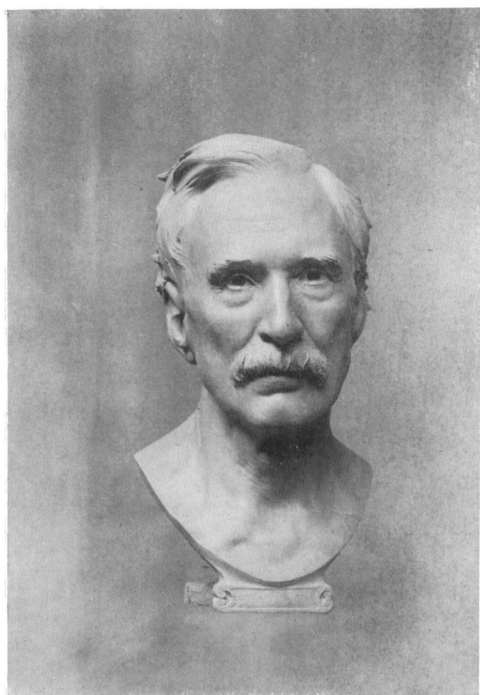
hundred Local Improvement Societies the country over are working toward the beautification of their various communities, it is no wonder few of us realize or can keep pace with this phase of artistic progress, nor is it surprising that the



FROG FOUNTAIN. BY JANET SCUDDER



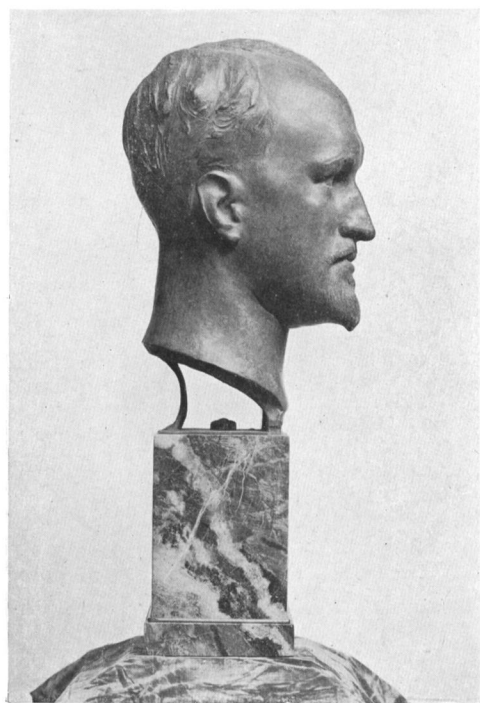
BOOK ENDS. BY FREDERICK G. R. ROTH



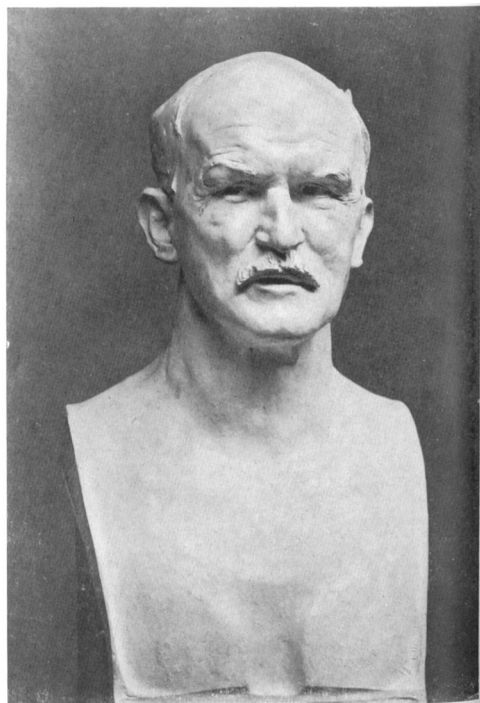
JAMES MCMANES



GEORGE C. THOMAS

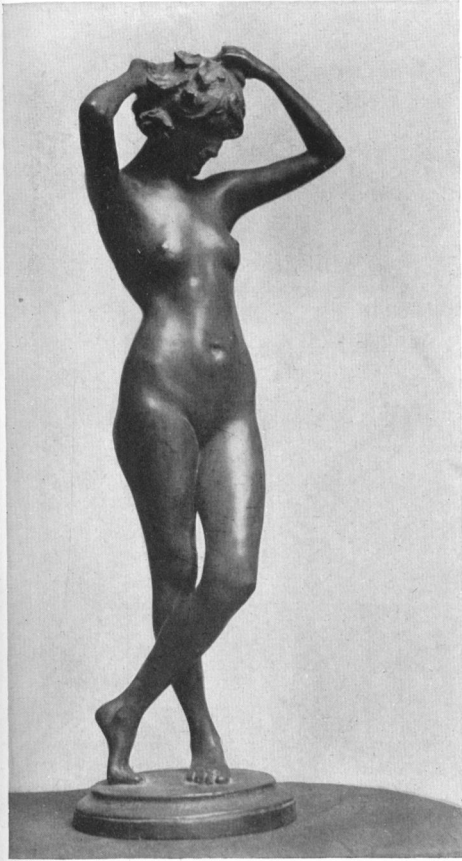


HENRY LORENZ VIERECK



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PORTRAIT BUSTS BY CHARLES GRAFLY



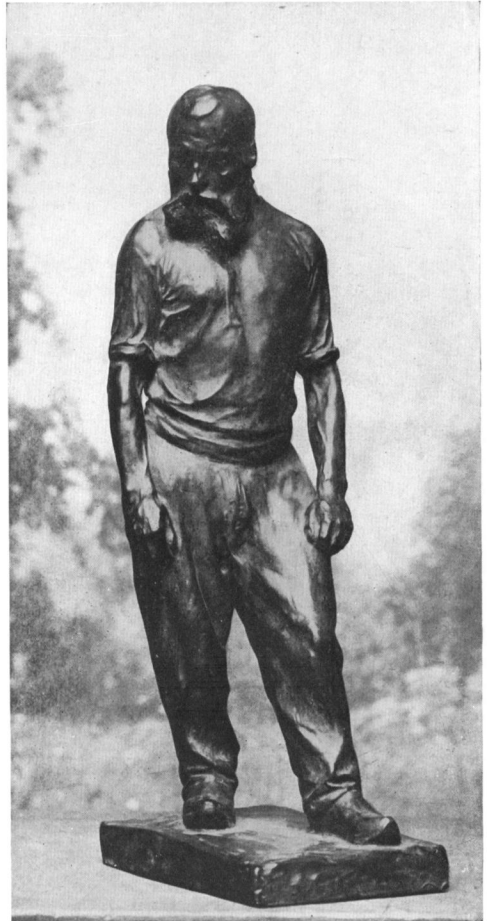
NYMPH. BY EDWARD T. QUINN

mass of public spirited citizens, of which these organizations are composed, should also have a keen appreciation of the value of beauty in the home with all it implies. The idea of a fine home of a generation ago no longer suffices. A well proportioned, large, airy room with dignified simplicity has taken the place of the richly decorated and upholstered room of former times. The bric-à-brac, which cluttered, and the story-telling Rogers groups of forty years ago (the only period in our national life when statuettes were in vogue), once so cherished, have been discarded.

So it was that, in a sense, the time was ripe when some four years ago the National Sculpture Society carefully selected and sent out as a traveling exhibition nearly two hundred small bronzes

which made a circuit of the museums in some eight or ten of the important cities. The responsive interest was as immediate as it was unexpected, and thousands of people gave expression to their pleasure in seeing what had hardly been known to exist. In Chicago alone, for instance, over thirty thousand people visited this first exhibition.

This year under similar auspices, and the management of the Pittsburgh Art Society, another collection of entirely different bronzes is passing from one museum to another and receiving the same warm reception from the public. Although it may not be possible to say that each of these works is distinctly American, yet there are many of them



LABORER. BY MAHONRI YOUNG

that have been inspired by subjects from our own land and others that have a spirit and beauty of treatment that smacks of America.

It is no wonder that the output of small bronzes by American sculptors that are being shown in these exhibitions should be something in the nature of a revelation to the public. Not only are they of real merit, fine plastic conceptions, but the sculptors in producing them have given freedom to their imagination that is rarely possible when dealing with a committee intrusted with the erection of large public works. To see scores of bronzes that run the gamut of human and animal emotions and each treated with a personal touch and infinite study to secure an interesting arrangement of light and shade instead of the formal monumental work, which, as a rule, is set forth in public squares and in city thoroughfares, has given the public a new idea of the ductility of the material as well as the capability of the sculptors. It is impossible to describe the great variety of subjects that the sculptors are putting into form language in these small works, for indeed it would seem there is no subject that is not capable of being thus adequately rendered, and while many of the motives have the dignity and character of the heroic, not a

few of them are in reality reductions from or first studies for large works.

It may be interesting to know that most of these small works are cast in bronze by what is known as the "lost wax" process—a name that is apt to convey a wrong impression. It is not a process of casting that was lost, but in order to obtain the mould for a figure a cast is first made in wax, then about this wax the mould for the bronze is built encasing it entirely. This mould in turn is subjected to heat and the wax itself melts and runs out from the mould (hence the name). This leaves the exact imprint of the figure and all its details. Into this hollow then the bronze is poured. The advantages of this process are twofold. First, figures or groups, no matter how complicated, can be cast entirely in one piece instead of having to be "jointed" as is customary when casting by the sand process, and second—a very important reason—the sculptor retouches each wax model before it is encased in the mould. This not only gives the author's touch as the final one on each bronze, but it also gives him the privilege of making details of infinite variety in different casts from the same model, which virtually makes each one an original. To an extent this must enhance both interest and value.



THE BATH HOUR. BY ABASTENIA ST. LEGER EBERLE